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Editorial

The St. Louis Meeting

Present prospects for the winter meeting of the Department of Visual Instruction at St. Louis, February 24 to 26, are excellent. (The full program appears on page 51 of this issue). The opening luncheon on Monday noon at the Melbourne Hotel seems already assured of record attendance. Further reservations can be accepted up to the last minute. Perhaps the outstanding feature of the program is the Symposium on Sound and Silent Films in Teaching, with Professor Frank N. Freeman presiding. Sound films are in the limelight today and a live discussion is inevitable. This Symposium occupies the entire session Wednesday afternoon. It should not be missed.

The only item to be omitted from the program as printed in our January issue is the lecture-presentation by Arthur C. Pillsbury. Despite long effort, it proved impossible to bring St. Louis into Mr. Pillsbury's nation-wide speaking schedule. Several other features have been added, however, since the January printing. As it now stands the program offers an interesting and thoroughly profitable two days for Department members, friends and visitors. "Be in St. Louis on February 24 to 26" seems sound advice to the visual field.

Two Signs of Progress

Until 1936 the admonition, "Know Thyself", has meant little to the visual field. It is excellent evidence of "growing pains" in the visual instruction movement that the field as a whole now aims to find out the facts about itself. Never before January, 1936, had a detailed survey of visual equipment and activity in American schools been attempted on a national scale. In that month began two such surveys whose combined results should spell progress.

The Washington Questionnaire

The United States Office of Education, and the American Council of Education, have launched a very significant effort. On January 27 and 28 were mailed from Washington some 21,000 elaborate questionnaires to Superintendents of Schools throughout the country. The document is exhaustive, is exceedingly well planned, and the printing arrangement on both sides of a single sheet makes for desirable compactness of record. This sheet calls not only for summary information on present equipment but adds many pertinent questions on technique, sources, ad-

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Experiences with a State Cooperative Film Library

By RUSSELL T. GREGG
Supervisor of Visual Aids Service, and
Assistant Principal of University High School,
University of Illinois

THE cooperative plan, by means of which a library of educational films has been developed in Illinois, has aroused widespread interest. This article has been prepared in answer to a number of requests for information about the plan. It is hoped that the following explanation may enable other schools interested in building film libraries to overcome in some measure the difficulties arising from the lack of sufficient appropriated funds.

In the winter of 1931-32 a committee of school superintendents asked the president of the University of Illinois if it were not desirable and practicable for the University to develop a library of visual aids for the use of the schools in the state. The superintendents pointed out that certain other state universities were providing the schools in their states with such materials, that there was a demand for these materials among Illinois teachers, and administrators, and that there was no source in the state which could satisfy the demand.

As a result of this request, a member of the faculty of the College of Education was asked to make a survey to determine what other universities were doing in the field of visual education. Sources were to be canvassed from which visual education materials could be secured, either by free loan or by purchase. The findings of this survey were reported to the dean of the College of Education, and during the summer of 1932 the writer was asked to inaugurate the Visual Aids Service for the schools of Illinois and to serve as the supervisor of this service.[1] Unfortunately no funds were available for the purchase of materials. The motion-picture films and glass slides offered during the school year 1932-33 were therefore secured from many widely separated sources on an indefinite free-loan plan.[2]

Before securing any materials, however, the supervisor thought it wise to make a preliminary survey of a number of representative schools of the state to determine the kind of projection equipment they were using. This survey revealed the fact that only a few of the schools were equipped with 16-mm. projectors, while a large number of them were equipped with 35-mm. projectors. Many were equipped with lantern-slide projectors. In the light of these findings it was decided to begin with a library made up largely of 35-mm. films and glass slides, although the educational advantages of the 16-mm. film were fully recognized.

Mimeographed catalogs listing the titles and brief descriptions of one hundred and forty-eight 35-mm. films, thirty 16-mm. films, and forty-three sets of glass slides in the Visual Aids Service library, were sent to approximately four hundred schools early in the school year 1932-33. All these materials were secured on an indefinite free-loan basis and were selected with one or both of the following points in mind: (1) Does an examination of the projected picture indicate that it is of instrumental value? (2) Is the film listed as an educational film in the catalogs of films published by certain selected universities?

By the fall of 1933 several additional schools had been equipped with 16-mm. projectors, and the supervisor was very anxious to offer these schools a larger library of 16-mm. educational films. He found it difficult, however, to secure 16-mm. films on an indefinite free-loan basis, and funds with which to purchase films were not yet forthcoming. As a matter of necessity, therefore, a plan for developing a cooperative film library was formulated and explained by correspondence to a number of selected school administrators.

Some of the details have naturally been altered in the last two years, but the plan now in operation and described in the following paragraphs is essentially the same as that set up in 1933.

To become a member of the cooperative library of 16-mm. silent films a school deposits a 400-ft. reel[3] of film in the Visual Aids Service library and pays a service fee of $5 a year to cover the cost of inspecting, repairing, and packing the materials. The depositing of the film entitles the school to cooperative membership for a period of two years. At the end of this time the school must deposit another film to retain its membership.

[1]The Visual Aids Service has since been transferred from the College of Education to the Division of University Extension.

[2]Persons interested in locating sources of films may consult one or both of the following: *1000 and One—the Blue Book of Non-Theatrical Films,* Chicago, the Educational Screen, Inc.; *Directory of Film Sources,* Davenport, Ia., Victor Animatograph Corporation.

[3]The film deposited must be an Eastman classroom film, or some other film of equivalent value.

All films thus deposited become the property of the Visual Aids Service. If the school wishes to withdraw from the cooperating library at the end of the first year of its membership, one half the purchase price of the film is refunded.[4] Each individual school using the films under the cooperative plan must deposit a film. Schools in the same system, however, may combine for the service as long as the total of their enrollments does not exceed 1,000 pupils.

A cooperating school which deposits one film is entitled to the following service during each of the two years of membership: (1) thirty-six bookings of 16-mm. silent films classified as distinctly instructional; (2) an unlimited number of 16-mm. silent films classified as scenic or industrial;[5] and, (3) an unlimited number of glass-slide sets.

At Headquarters of the Visual Aids Service

A school may, if it desires, deposit more than one film each two years. For every extra film deposited, the school pays an annual service fee of $5 and is entitled to thirty-six additional bookings of the instructional films. All transportation costs on the materials are paid by the borrower. To reduce the transportation costs, a school may maintain a postage deposit with the Visual Aids Service.

The films deposited by cooperating schools may be selected by the teachers or administrators of the schools, subject to approval by the Visual Aids Service. In practice, however, most of the cooperating schools have left the selection of films to the Service. In such instances the Service orders the films and bills the schools for the amount of the purchase price. A statement that a film was deposited by a certain school follows the description of each deposited film in the annual catalog.

A 16-mm. sound-on-film library is now being inaugurated on a cooperative plan similar to that of the 16-mm. silent-film library described above. A school depositing a sound film is entitled to three years' service from the sound-on-film library instead of two years' service as in the case of the 16-mm. silent-film library. An annual service fee of $5 is charged. Schools, however, that are also cooperating members of the silent-film library do not pay an additional service fee for the sound-on-film service.

Eight schools became cooperating members during the school year 1933-34, depositing a total of ten instructional films in the Visual Aids Service Library. During the next school year, 1934-35, thirty-seven schools were cooperating and had deposited forty-two instructional films. To date a total of seventy-two schools have deposited eighty-three reels of film.

As was to be expected, the cooperative film library developed rather slowly at first, since the number of films available to cooperating schools was limited. School administrators who deposited films during the first year or two were persons who were capable of looking into the future and visualizing the possibilities of the cooperative plan. At the present time, early in the third year of the development of the cooperative library, it is very encouraging to note that no longer is it necessary to urge principals and superintendents to deposit films in the cooperative film library; they now request the privilege of cooperating. Since the middle of September, when the 1935-36 catalog was distributed, twenty-five schools have each deposited a film in the library.

A few statistics showing the amount of material available from the Visual Aids Service library from year to year, and how much of this material was distributed to schools, will probably be of interest to the reader. Table I shows that the number of reels of 35-mm. film and sets of glass slides in the library has increased very little since the first year of the Service, while the number of reels of 16-mm. film has increased rapidly. The distribution of 35-mm. films will be discontinued within the next year or two, but it is hoped that the number of sets of glass slides can be greatly increased. Although the university has appropriated less than $1000 to the Visual Aids Service for the purchase of visual-instruction materials, the value of the film and slides now available from the library is conservatively estimated at $12,000.

TABLE I

Kinds and Amount of Visual Instruction Material in the Visual Aids Service Library During the Years, 1932-33 *to* 1935-36

Year	Kinds of Material: Reels of 16mm. silent	Reels of 16mm. sound	35mm. silent	Sets of glass slides	Reels of films deposited by cooperating schools	Number of borrowers
1932-33	30	0	148	43	0	99
1933-34	78	0	156	43	10	120
1934-35	160	0	170	44	42	211
1935-36	306	8	212	44	83	?

[4]It may be of interest to the reader to know that as yet no school has asked to withdraw from the cooperative library.

[5]The titles of the instructional films are marked by asterisks in the annual catalog of motion-picture films and glass slides while the titles of all scenic and industrial films are not so marked.

TABLE II

Amount of Distribution of Various Kinds of Visual Instruction Materials by the Visual Aids Service by Years

Month	16mm Films				35mm Films				Sets of Glass Slides			
	1932-1933	1933-1934	1934-1935	1935-1936	1932-1933	1933-1934	1934-1935	1935-1936	1932-1933	1933-1934	1934-1935	1935-1936
September	0	2	29	135	2	3	5	8	0	3	5	4
October	3	10	143	499	14	68	20	51	0	21	30	42
November	8	46	253	625	31	93	35	83	3	25	31	34
December	10	33	249	628	41	83	61	34	5	17	37	28
January	15	46	375	662	72	112	95	63	14	18	26	46
February	18	62	485		82	125	100		21	27	50	
March	20	120	402		120	125	101		22	38	51	
April	15	96	375		100	95	137		21	30	33	
May	8	71	289		80	67	120		11	18	23	
June	0	0	19		4	9	2		0	0	2	
Total	97	486	2619		546	780	676		97	192	288	

Table II shows, by months, the distribution of 16-mm. films, 35-mm. films, and of sets of glass slides for the entire period the Visual Aids Service has been functioning. It should be noted that the distribution of 35-mm. films has decreased, while the distribution of 16-mm. films has increased tremendously. On the basis of the distribution of 16-mm. films for the months of September and October of the present year and of the bookings already made for future delivery, it is predicted that as many as 6,000 reels of 16-mm. films will be distributed during the current school year.

In conclusion it seems appropriate to attempt an answer to the question that is likely to come to the reader's mind: Why ask the various schools to deposit films when it would involve less administrative routine to assess them $17[6] for the same annual service they receive as members of the 16-mm. silent-film library?

[6]The yearly cost to a cooperating school is $17 plus transportation costs. The deposited film costs $24 (if a film costing less is deposited, the difference must be made up in cash) and the two service fees for the two-year period amount to $10. Thus the cost for the two years' service is $34, or an average yearly cost of $17.

When the Visual Aids Service was inaugurated, there were no appropriated funds with which to buy films. It was not possible to develop a library of sufficient worth to justify the payment by school administrators of a sufficiently high annual fee to enable the Service to purchase films. In other words, the cooperative plan was necessary to establish the library in the beginning.

It is true that the library now contains sufficient material to allow the cooperative idea to expire, but the cooperative idea seems to have certain psychological advantages over the flat rental plan. The idea of buying only one film and of being therefore privileged to use many, is one that school-board members can readily understand. When, furthermore, a school administrator opens the catalog of films and finds the names of neighboring schools listed as cooperating members, he wants to see his own school included. Each cooperating school, finally, knows that it has a part interest in the central library, a feeling that would not exist if the school secured the service by paying a stipulated yearly fee.

Editorial

(*Continued from page 35*)

ministrative policies, problems of organization, and covers radio, phonograph, and sound-system installations as well. Complete answers to this great questionnaire, when analyzed, tabulated, and made available in printed form from the Office of Education, will be an invaluable asset in the future development of visual instruction. No superintendent should fail to supply his quota of information to these national statistics.

The Questionnaire from the Department of Visual Instruction of the N. E. A.

The D.V.I. questionnaire is likewise national in scope, but differs markedly from the Washington document in several respects. It goes to individual schools, to Principals instead of Superintendents; it is limited solely to present visual equipment and its use, is contained complete on one side of a standard postcard, and can be filled out in five minutes or less. Return of the card also entitles the Principal to a reduced rate for membership in the Department.

The D.V.I. questionnaire began mailing on January 11th. Unlike the Washington mailing, this will be gradual and will extend over a considerable period. First returns have shown not only the data asked in careful detail, but a gratifyingly large percentage of Principals taking membership in the Department and in the N.E.A. Inasmuch as one important purpose of the effort was to gain memberships for the Department, this questionnaire seems to open up interesting possibilities for real growth and correspondingly greater service by the Department to the field.

The two questionnaires, going to different individuals, should serve to check and complement each other. Superintendents and Principals, being normally endowed with that well-known attribute called "human nature", may be as prone to neglect as to fulfill. Gaps in the returns of either will often be filled by returns from the other. Further, names of Directors of Visual Instruction and "Parties most interested", received on both questionnaires, may be combined to issue a new and enlarged "Visual Instruction Directory" for the entire country.

NELSON L. GREENE

The Opaque Projector Applied to Written Composition Work

By DONALD R. BOSLEY
Teacher of English and Journalism
High School, Havre, Mont.

THANKS to the versatility of the opaque projector, "theme day" has been made pleasantly profitable to my English classes and genuinely gratifying to me. It is no longer simply the day before I have to face the chore of checking the papers.

Any teacher who has ever dedicated the better part of a week-end to checking written compositions knows the futility of the effort. He will have sought other ways of securing for his students the possible benefits of written work, and he will have considered these other ways effective to the degree in which they make the work of checking the papers a class-shared, class-time activity. Exchanging papers in class, reading them in class, and having some put on the board are standard practices, but they are slow and relatively ineffective.

The ideal method, it is easy to imagine, would be to use some magic device which could instantly reproduce all the themes of the class and provide each member with a copy of the collection. The class could then proceed to criticize, and they could do so with a thoroughness permitted by their all having written copies to follow. Such a device would afford the stimulus to invention and accuracy that accompanies the knowledge that one is writing for publication. Such a device would afford each student the collective benefit of participating in the correction of the collective errors of the class. And, most happily, it would relieve the teacher of the collective burden of that most dreaded of chores, theme correcting, — an exercise he presumably does not need.

Possibly some photostatic process of duplication will be perfected some day which will be cheap enough, quick enough, and simple enough to be used in the classroom. At present there is no such apparatus, and it appears that there will be none for some time. In the meantime, however, I find an opaque projector to possess most of the desired magic qualities.

The procedure for its use is simple. On the day of assignment, the students are instructed to write carefully in ink and to leave a margin wide enough so that the written area will be not more than six inches wide. No limits as to length need be imposed for the theme can be projected a section at a time as read. The name of the writer may be written in an upper corner or some place where it need not show in the projected image. Discussion will naturally be freer if the themes appear anonymously, though the writers of superior papers should be named and publicly credited.

On theme day the room is darkened, the projector is brought into place, and one by one the themes are thrown upon the screen. The procedure that follows may be varied. One student may be called upon to criticize from his seat or he may be asked to go to the screen and point out the errors he can recognize. This may be followed by general class discussion and perhaps by some brief comment by the teacher. Again, the themes may be exchanged and checked by the students before the room is darkened. The errors may simply be underlined and corrected. In the latter case both errors and corrections can be discussed.

When the paper has been examined as thoroughly as need be the teacher can place a grade upon it before passing on to the next. As a result, in from twenty to thirty minutes of class time, fifteen to twenty papers can be analyzed and graded. At least one half the teacher's work is done. Each student knows exactly why his paper has been given its particular evaluation, he has had the satisfaction of having his work publicly presented, and he has profited by the comments of the class. The entire class, too, has gained by participating in the criticism.

In actual practice it will be found that class interest never lags and that criticism will be volunteered by the most reticent. Moreover, so challenging is the promise of public scrutiny, that students are moved to extreme care in preparing their themes. Frequently, during entire periods, little or nothing of a technical nature deserving censure will appear. There remains only to enjoy the content and to congratulate the writer upon his achievement.

There is truly much of magic in the practice, yet some few faults must be conceded. Chief of these is the strain put upon the eyes if the reading is continued for too long a time. In a well darkened room, careful handwriting in ink can be made clearly legible—it shows up even better than average print—but the clearest image will, against the bright light of the screen, tire the eyes in from twenty to thirty minutes.

Because of this time limit, not all of the themes

of an average-size class can be examined. The teacher will still have from one-third to one-half the papers to correct himself and that proportion of the class will be denied the benefit of public criticism. The loss to this group is not total, of course, for they have shared in the class activity and their papers can be examined first at the next session.

Of course, the close work and the limitations of an opaque projector demand that all must be done in a thoroughly darkened room. This is not an unmitigated handicap, however. As has been said, some reticent and shy students are encouraged to speak under the anonymity of darkness. Also, the enveloping and contrasting darkness tends to focus the attention of all upon the lighted screen.

As for means of darkening the room, there are many. I find heavy, permanent drapes operated by pull-cords to be most effective and most convenient.

In addition to that of checking themes there are many other obvious and long-practiced uses for the opaque projector in the English classroom. The projection of authors' portraits, of maps, of illustrative material for literature studies is, of course, standard. Projecting student-made color-posters advertising books they have read or drawings and pictures illustrating them is a good device to publicize the reading list. The making of posters and illustrations is for the student a welcome variation from the conventional book report. Making illustrations for themes can be encouraged too.

In all, there is enough of magic in the opaque projector when applied to written composition work to make the machine a boon to both students and teachers. Its magic releases to the student all the values inherent in written composition exercise, and it, in a large measure, sets the teacher free from the weariest of week-end chores.

Large-Group-Instruction through the Use of Visual Aids

By F. MARSHALL WORRELL
Director of Visual Education
Junior High School, Englewood, N. J.

THE RECENT economic depression brought many puzzling problems to school administrators, most of which were the direct result of an increased enrollment and a decided curtailment of funds with which to build, provide equipment and hire additional teachers.

In many cases the only solution was to enlarge classes to room capacities and increase the number of teaching periods of the teacher. With this added teaching load, little time was left in the school day for club or study hall supervision, preparation periods or the myriad other activities requiring teacher participation.

Believing that this condition might be alleviated through the use of large-group-instruction with visual material, Dr. William Kuhlman, Principal of the Englewood Junior High School, suggested that I arrange such a program in Ninth Grade Science, to be tried out during the second term of the school year 1934-35.

Two things facilitated the execution of this project:

(1) *A well organized Visual Aid Department* placed at my disposal: — catalogs of leading film libraries; records of films previously used in the school showing their contents and noting their value as an introduction, direct teaching tool or summary of a specific problem; slide projectors; 16mm and 35mm silent film projectors; a 16mm sound-on-film projector; trained student operators and an auditorium, centrally located, capable of seating three hundred people within a reasonable distance from the stage, equipped with suitable screen, projection booth and dark shades.

(2) *The teaching method* used in the ninth grade science classes, a modification of the Dalton Plan in which a series of "contracts" are used covering fourteen units, involved two types of student activity — (a) observing demonstrations, films or other visual material used in illustrating some fact (b) a supervised study period during which the student answers the questions of the contract using facts obtained from the observation of visual material or the study of reference text books of which there are three different volumes in each pupil's desk.

Based on the idea that films, slides and most demonstrations may be presented as effectively to large groups as to small classes, the Principal scheduled all ninth grade science classes to meet in the auditorium during the third period on Tuesdays and Thursdays at which time selected visual material would be presented, while each class was scheduled to meet, separately, with the various science teachers, for discussion and supervised study, during the regular periods on Mondays, Wednesdays and Fridays.

With this arrangement, the science teachers had seven free periods on Tuesdays and Thursdays which

could be used in preparing for the large group instruction periods, disposing of materials after this period, planning work for the next day, making up apparatus, study hall or club supervision or any other assigned duties.

Perhaps the most difficult part of the preparation work yet remained, the planning of the activities for the large group instruction period.

It has always been my experience that films or slides, shown in conjunction with the study of some specific problem or as an introduction to or summary of some unit, must be closely correlated with the class work of the pupil to be most effective. A film shown some time before or after its related problems loses its value because the pupil is either studying some entirely different unit and lacks the incentive of the immediate need of grasping important facts to be applied in the answering of some question or, having studied the pertinent unit some time in the past, is more interested in the present activity and gives only indifferent attention to the belated illustration.

Therefore, in the planning, careful attention had to be given to the scheduling of the films and slides so that they might be used to the best advantage. This was accomplished as follows—

(a) The titles of those films or slides which department records or film catalogs indicated might be used in teaching the various units were listed on a set of contract sheets beside the related problems. Suitable demonstrations and pupil activities were similarly noted. In many instances films were scheduled for use in conjunction with demonstrations to picture the practical application of the demonstrated fact or to enlarge upon it.

(b) The various problems were then scheduled in my plan book for completion on specific dates, the accompanying visual aids being indicated for use the preceding or following large-group-instruction period, depending on the nature of their contents. (The use of these contracts over a three year period enabled me to anticipate, accurately, the time required for the study of the individual problems and, having used most of the films many times before, a reference to the card record made possible the allocation of materials where they might be used most advantageously, that is —as an introduction, a direct teaching tool (a film portraying clearly and in detail important facts being studied) or as a summary.

(c) The various contributing libraries were then requested to schedule the films and slides for our use on the dates planned. We received very satisfactory co-operation from these agencies as, in every instance, the material was shipped in time for use on the dates designated. Scheduling the material as least three months in advance made this possible.

The lesson plans, thus far, were only a skeleton framework, briefly outlined to permit an over-all picture of the term's work. Although the contracts, themselves, acted as a lesson guide for the pupil's activity during the supervised study period, far more careful planning was required for the visual aid periods than had been done in the past as it was evident that with one teacher in charge of a group numbering from one hundred and two hundred pupils the program must proceed without pause or interruption or the attention of the pupils would be distracted and problems of discipline would result.

Hence, in preparing for the large-group-instruction period, this routine was usually followed:—

(1) A preview of the visual material was given the preceding afternoon at which time the important facts illustrated were noted.

(2) If demonstrations or home made slides were needed to supplement, these were then prepared.

(3) A plan of presentation was then worked out in detail and the time required for each part accurately noted to insure the full utilization of the period.

(4) A lighting schedule was made out for the boys controlling the house and stage lights and a similar one for the boy operating the projector.

(5) When the portable blackboard or some stage setting was required the work was done in the morning before the classes met.

(6) Even auxiliary material was provided to be used in case of a breakdown during the film projection.

With the scheduling of classes and the ordering of material completed and the tentative lesson plans established, the actual work of the term was ready to begin. On the first day of the second term the pupils were notified as to the new program and their part in it. Like all new things, it met with their instant approval. Seats were assigned in class rooms and auditorium, monitors appointed to check attendance, stage assistants recruited from among the mechanically minded pupils and the undertaking started with the enthusiastic co-operation of all.

It would be impossible, in this limited space, to give anything like a complete summary of the activity during each of the visual aid periods but I shall try, in the following illustrations to give some idea of the many devices included in the program.

As an introduction to the teaching of a new unit.

On Wednesday the final examination of the unit on "Industry" was given to the various sections in their class periods. At the completion of the examination, the new contracts on the subject "Transportation" were given out. Special reports on—"The origin and development of the steam engine", "The history of the automomobile" and "The history of air transportation" were assigned to three of the best students, to be given in the Thursday large-group-instruction period.

A preview of the sound film—*The Development of Transportation* showed that this film, because it traced the development of transportation from the "pole drag" to the airplane,, would be a fitting introduction to the new topic.

The following program was arranged for the Thursday class:

(a) A brief introductory talk by the teacher emphasizing the importance of transportation in modern life.

(b) Showing of the film.

(c) Reports read by the three pupils over the sound system (using a microphone in conjunction with the sound projector)

(d) An essay on the subject "The Development of Transportation", based on the film and reports, assigned for home work.

(e) Reshowing of the film.

During the class period the following day, several of the better essays were read and discussed before the group after which the first problem—"Early methods of transportation" was studied in the supervised study period.

As a direct teaching tool

Having completed the study of static and galvanic electricity and magnetism, the classes were ready to take up the problem of the dynamo. The following questions were included under this heading:—

(1) List the essential parts of a dynamo and explain the function of each.

(2) Explain the changes in the direction of the flow in alternating current.

(3) What controls the output of a dynamo?

(4) What runs the dynamo?

The silent film *Current Electricity* was selected for use in answering these questions.

The following program was arranged:—

(a) A general review of static and galvanic electricity, their advantages and disadvantages, was given by the teacher.

(b) A slide having been made on the above questions, it was then flashed on the screen and the new method of current generation, dynamic, was introduced.

(c) On one side of the stage a table and blackboard had been placed. A simple diagram of a dynamo wiring had been drawn on the blackboard and a large demonstration model of a dynamo was on the table, illuminated by a powerful table lamp. The teacher, using the diagram and the model, proceeded to explain the various questions as they appeared on the screen (teacher performed demonstrations, students formed conclusions).

(d) Having had the questions answered in a series of demonstrations, the class was then ready to see the material included in the film. During the showing of the film the pupils' attention was called to scenes illustrating what had just been studied. Notes were taken which were used the next day during the supervised study period to aid in the study of the day's assignment.

Conclusions

Based on a comparison of test grades over a three year period, the use of the large-group-instruction period resulted in an average pupil attainment equal to or better than averages of preceding classes. In addition, it exerted a positive influence on the morale of the pupils as was shown by their subsequent improvement in conduct during assembly periods or other group gatherings. Within a very short time the classroom pictures ceased to be looked on as an entertainment but were accepted as a vital and necessary tool of learning. This attitude carried over into other classes where films were used.

I can best summarize the results of this experiment by quoting the viewpoints expressed by the pupils, teachers and administration—

The pupils liked this type program because the more careful planning and wider use of visual materials resulted in a more interesting and instructive period.

The teachers favored the idea because:

(a) All their effort might be centered on the executing of one superior demonstration, or visual, period, rather than repeating the same presentation from five to seven times.

(b) The demands made on their ingenuity by this type program stimulated their interest.

(c) The scheduling of classes allowed them more time for preparation, etc.

The administration considered it successful because:

(a) Fewer teachers were required to handle the increased enrollment.

(b) Although the actual teaching load was increased, teachers had more periods available for preparation work or non-teaching assignments.

(c) New interest was stimulated in the teaching staff and better teaching methods were devised.

(d) Savings in the cost of equipment were effected as, in most cases, only one set of apparatus was required while, heretofore, each teacher must be provided with material.

(e) Only the auditorium required dark shades and a screen while before several rooms must be so equipped or else the passing of classes to the auditorium at all times of the day created confusion and noise in the halls.

(f) The cost of film rentals was reduced as now only one day was required for showing the films where before, due to a shortage of projectors, rooms suitably equipped, etc., often two or three days were required.

(g) The cost of maintaining duplicate projection equipment was reduced, as now one good 16mm sound-on-film projector (capable of showing silent films, also), a 35mm silent projector and a slide projector were sufficient to care for all needs.

A similar program was subsequently worked out for the teaching of Geography and proved equally effective. Plans are being made at this time to incorporate the idea in history and music appreciation classes. Only the lack of suitable classroom films limits the possibilities of a more wide spread use of large-group-instruction with visual material.

Why a Department of Visual Education?

By D. C. THORNTON
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IT HAS recently come to my attention that an "authority" on educational matters in a university has said, "Why have a department of Visual Education? Why have it under a director? Isn't visual education just part of the general process of teaching carried on each day by the teacher herself in the classroom?"

It is evident from these remarks that the professor of higher learning has failed to recognize the present day meaning of visual education and its importance. Of course many visual aids have been used extensively for a long time, but the use of these has been steadily growing for the last twenty or thirty years. Especially in the last three or four years has there been an increase in the number of kinds of visual aids and growing appreciation of their value. No longer is the teacher using only the pictures in text books augmented by a few magazine covers. Pictures projected on a screen, by slides or film strips, the motion picture and the "sound" projector have come into ever increasing use. It seems that this professor is still in the dark as to the most recent developments in the use of the more modern visual aids and the organization necessary for their effective use. Surely, however, he is aware of the value of the proper use of visual devices and therefore it should suffice to remind him that in this state alone, Nebraska, there are over four hundred schools using motion picture machines, silent and sound, the most recent of visual aids.

Why is there need of a department and a supervisor? The purpose in having a supervisor of visual education is the same as that for any other department. That purpose is to make easier the learning process through improvement of the teaching procedures and perhaps in no department is a supervisor more needed for such a purpose.

Very few institutions of higher learning offer courses of instruction in the effective use of visual aids. Only one state in the union (Pennsylvania) makes it compulsory for every teacher to have a course in Visual Education, although the National Education Association has advised that states require such training. The average teacher is still in the dark so far as visual aids are concerned and because of inertia, and a very human willingness to let well enough alone, is content to remain still in the dark. In such a case visual education is a miserable failure. There probably is no other place where there can be such an abuse in the use of educational aids.

We can expect little progress until teachers have become convinced of the value of these aids, have some knowledge of the best methods for their use and have some standards by which to measure their effectiveness. A supervisor may do much to bring this about. He can devote his time to studying the general and specific problems of the department; carry on research work to measure effectiveness; organize materials; try out procedures or techniques; keep informed as to the subject matter being taught and suggest visual aids for that particular unit of work; and see that effectiveness is attained in their use. Many if not all teachers can be improved by an intelligent director of visual education. The director may aid in planning special programs for the entire school and work in harmony with the art department and other departments throughout the system with the use of visual aids. He may also work with churches and clubs in using films for teaching character and health.

The necessity for a central department is very apparent when we consider the organization of such a department. There must be a central source of visual materials. If it is necessary to rent still films, slides, and moving picture films, these must be ordered from a commercial house or University. It is practical that they be ordered for a year in advance. Teachers must have film catalogs from the library in which the order is to be placed. Their orders must be made up and dated to conform to the dates when they are studying the particular unit of work. The director must meet with these teachers, usually meeting in groups all teachers of the same grade or subject. These orders must be coordinated and integrated so that there are no unnecessary duplications. Finally the orders from all the teachers throughout the system must be arranged on one large order and again be coordinated for the entire system. If the school can afford to buy the films and slides there must be not only storage facilities but a special laboratory for filing, mending, and checking. Orders must be taken and records kept. The visual aids must be catalogued as well as the syllabi or teachers' aids that accompany them. High school boys must be trained in the operation and care of the machine, as better results will be obtained if the teacher is free to devote her attention to the class and the picture. Pictures should be evaluated and these evaluations filed so that pictures of little teaching value will not be reordered another term.

The value derivable from an intelligent use of visual aids warrants the organization of such a department and the instruction with such aids will be greatly improved by a systematic organization, under a qualified supervisor who enlists and encourages the instructional staff in this old but newest venture.

Among the Magazines and Books

Conducted by STELLA EVELYN MYERS

The Elementary School Journal (January, '36) "Pictures in Geography Textbooks," by Irving R. Mello and Ivan R. Waterman.

Helpful facts concerning the content of geography text pictures and their correlation with the reading matter is brought forward. Four extensive tables are inserted, showing the findings from the analysis of eight leading single-cycle geography series. From the fourth to the sixth grades, the trend is toward a decline in natural pictures and an increase in cultural pictures. However, in the seventh grade, the percentage of natural pictures is almost double that of the sixth grade. On the whole, there is no uniformity of practice among the series studied. Approximately, one-tenth of all pictures depict natural phenomena, and almost one-half depict cultural phenomena.

The importance of authentic records indicating where and when a picture was taken is emphasized. "From an educational point of view an out-of-date picture can misinform the pupils as well as old or faulty text material." All of the books examined had some definitely out-of-date pictures. To be sure some subjects do not need to be replaced by later photographic material. A ten-year old picture of Mt. McKinley or of a zebra is probably as satisfactory as a recent one.

From one-fifth to one-fourth of all geography text material is pictorial. Many of these illustrations are of questionable educational value in terms of the basic geographic concepts to be taught in the grade where the pictures were introduced. "Many of the pictures in each book are concerned with geographic relationships that are relatively insignificant phases of the total adjustment made by people to their physical environment in the region with which the pictures deal." Some pictures in each textbook are illegible and unattractive. Definite standards for pictures in geography are lacking, hence conclusions should be drawn with care. A number of research problems are suggested.

Journal of the Society of Motion Picture Engineers (January, '36) "The Development and Use of Stereo Photography for Educational Purposes," by C. Kennedy.

A report is made of a study pursued at the instance of the Carnegie Corporation. Since the earliest days of photography, there has been an intense interest in reproducing the effect of the third dimension, but little has been accomplished to place it on a broad educational foundation. "One of the most amazing of human faculties is the ability of the mind to unite the flat images upon the left and the right retinas into a three-dimensional composite that seems to have existence in space." The unsocial character of practical stereo viewing has seemed to be one of the chief deterrents in its use. So, the field for the present experiment was chosen to apply to a critical angle of view using the parallax stereoscope, and the use of anaglyphs. In the latter field, the method of using two-color printing was ruled out as not being feasible with color photography. The sheet polarizer was adopted, which makes possible the differentiation of the images for the right and the left eye by polarized light.

The author says that what has been learned applies equally well to motion pictures. Stereo is not synonymous with third dimension. The effect of depth even in a single object upon the screen may be obtained by overlap, the shape of contours, the shape and position of reflections, light, shade, atmospheric effects, depth of focus, and the relative apparent movements of objects when they or the camera is in motion. Retinal disparity in getting reflected light from the images is the cause of sheen or luster. Bronze objects appear so that it is evident that the surface has been waxed. "It follows that, even when we succeed in obtaining films that will truthfully reproduce the colors of nature, they will not **seem** true until we add binocular vision. . . . The future of stereo in the educational field is clear, then. It will be invaluable wherever accurate reproduction of the visual image is an axiomatic need. Furthermore, in this educational program the motion picture will have an undeniable place."

Intercine (November, '35) "Notes on Pabst," by Alberto Mondadori.

In his productions, Pabst uses the environment to interpret the characters. All static things have something dynamic within them. People are largely determined by their country and their environment. In order to indicate the essential elements of the surroundings, only the simplest lines of the landscape are portrayed. The desert becomes intimately humanized, the mine lives in drama and destruction, "and in the shock of two humanities in opposition. The mountain tragically immutable, lives and breathes in tempest and hurricane." Eisenstein is probably the only one who has succeeded in approaching Pabst. There is evident in Pabst, "the torment and tragic conflict of the man who is in perpetual strife with his environment, who is facing the eternal problem of man's struggles against events and against nature." The treatise is a most interesting psychological study.

The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films
(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)
Date of mailing on weekly service is shown on each film.
(A) Discriminating Adults (Y) Youth (C) Children

Bride Comes Home (Colbert, McMurray, Young) (Para.) Tawdry stuff, with feeble dialog and stale humor, about hero and heroine that fight loud and long, but are in love, and wrangling ends in burlesque marriage ceremony. Fine example of bad taste in theme and good cast wasted. 1-14-36
(A) Cheap (Y) Undesirable (C) No

Captain Blood (Errol Flynn, Olivia de Haviland) (Warner) Gripping sea-melodrama of 17th century England, packed with fights, grim cruelties, and a thrilling romance. Flynn notable as dauntless hero who is doctor, slave, pirate, and finally Governor. Strong, vibrant, convincing picture. 1-14-36
(A) **Excellent** (Y) **Fine thriller** (C) Too strong

Case of the Missing Man (Roger Pryor) (Columbia) Unpretentious story of newspaper photographer trying to build a business of his own. His accidental snap of crook leaving scene of robbery brings startling developments. Entertaining little thriller, not exaggerated or overdone. 1-21-36
(A) Fair (Y) **Good** (C) **Good thriller**

Dangerous (Bette Davis, Franchot Tone) (Warner) Supposedly supreme actress, pursued by supposed "jinx", becomes tough, gin-soaked female bawling billingsgate, until restored from gutter to stage by fine wealthy hero, who nearly falls before her terrific sex appeal. Loud theatrics. 1-28-36
(A) Dep. on taste (Y) Unwholesome (C) No

Escape from Devil's Island (Victor Jory, Florence Rice) (Columbia) Prison-thriller, quite authentic as picture of life and sufferings in famous penal colony, but the artificial story labors under uneven tempo, clumsy plot, and obvious absurdities in action and motivation. 1-21-36
(A) Hardly (Y) Not good (C) No

First a Girl (Jessie Matthews) (G-B) Typical English musical comedy with sprightly plot, pleasant music, skillful dancing. Girl masquerades as boy impersonating girl. Complications when she falls in love and disguise is discovered. Some unconventional scenes but not suggestive. 2-3-36
(A) Good of kind (Y) Fair (C) Little interest

'Frisco Waterfront (Ben Lyon, Helen Twelvetrees) (Republic) Artificial hokum with absurd plot, trying to make triangle love affair interesting by fists, waterfront English, a dreary cutback to Great War, mediocre acting and maudlin conclusion. One role is utterly painful in its futility. 2-3-36
(A) Stupid (Y) No value (C) No

Heaven on Earth (Himmel auf Erden) (German production and cast) Finely acted, hilarious German musical farce, achieving much fun from old situation of married heroine mistaken by rich aunt as wife of another man. No English titles. Understanding of German essential for real enjoyment. 1-21-36
(A) Good of kind (Y) No int. (C) No int.

Hi Gaucho (John Carroll, Steffi Duna) (RKO) Clumsy telling of slow-moving romance in the Argentine. Fiance' from Spain, gay villain rival, but native-born hero finally wins heroine. Acting mediocre though cast includes Rod La Roque and Montagu Love. Dull melodrama in colorful costumes. 1-21-36
(A) Mediocre (Y) Perhaps (C) Little interest

If You Could Only Cook (Herbert Marshall, Jean Arthur) (Columbia) Lightsome, pleasing remodeling of poor-girl-rich-man theme, delightfully combining whimsy, humor and suspense. Hero, heroine and jovial racketeer agreeably involved in deftly acted romance, smoothly directed. 1-21-36
(A) **Pleasing** (Y) **Very good** (C) **Good**

King of Burlesque (Warner Baxter, Alice Faye) (Fox) Smart, crude producer grows rich on cheap burlesque, marries into "400", goes broke. So his former blonde chorine finances and marries him. Lively, laughable in spots, but far-fetched and false. A sad miscasting for Warner Baxter. 2-3-36
(A) Little value (Y) Perhaps (C) No

Le Dernier Milliardaire (Rene Clair production) (Gaumont-Franco) Thoroughly continental comedy about financial and romantic problems of mythical kingdom's government. Amiable satire of miscellaneous bankrupt, scheming humans expertly done and well acted. French dialog, English titles. 2-3-36
(A) Good of kind (Y) Perhaps (C) Beyond them

La Maternelle (French production) (Metropolis) Artistic masterpiece portraying chi'd life in welfare school in Paris slums, with adult problems intimately interwoven. Delightful character comedy, superb acting and direction. English titles. Motion picture art as it can be. 1-28-36
(A) **Excellent** (Y) Mature (C) Beyond them

Magnificent Obsession (Irene Dunne, Robt. Taylor) (Univ.) Brazen, disagreeable wastrel makes gruesome start for what develops into a powerful, appealing romance and deep love and devotion. Splendidly played. Drunken egocentric of start is a bit too crass to become so noble, but finely enough done to convince. 1-14-36
(A) **Notable** (Y) Mature (C) Beyond them

Millions in the Air (Wendy Barrie, John Howard) (Para.) Tiresome, slow-moving story of "amateur hour". Too many acts clutter and obscure slender little romance of young ice cream-vendor-saxophonist and millionaire sponsor's daughter, ambitious to succeed by her voice alone. Amusing in spots. 1-28-36
(A) Only fair (Y) Perhaps good (C) No interest

$1000 a Minute (Roger Pryor, Leila Hyams) (Republic) Meant to be fast, hilarious farce-comedy but too artificial in plot, crude in comedy, clumsy in narrative, uneven in interest, jerky in tempo, improbable in situation, and too feebly acted to be worth much to anybody. 1-14-36
(A) Mediocre (Y) Better not (C) No

Miss Pacific Fleet (Blondell and Farrell) (Warner) Fast, rowdy farce about efforts of two slangy, stranded chorus-girls to raise fare back to Broadway. Abounds in wisecracks and uncouth comedy antics, with beauty contest, preposterous prizefight, and wild speed-boat chase as features. 1-14-36
(A) Silly (Y) Poor (C) No

Mister Hobo (George Arliss) (G-B) Improbable but interesting story of lovable tramp made bank president by scheming swindlers. His heritage of financial ability enables him to solve crisis and save heroine's happiness, when he resumes tramping. Delightful Arliss role, free of mannerisms. 1-21-36
(A) **Very good** (Y) **Excellent** (C) **Good**

Murder of Dr. Harrigan (Ricardo Cortez, Mary Astor) (Warner) Rather monotonous and clumsy mystery, which seems quickly and none too carefully thrown together, with hospitals, doctors and nurses coming in for much unjustified burlesquing in feeble attempt to draw humor from a tragedy. 2-3-36
(A) Cheap (Y) Mediocre (C) No

Navy Wife (Claire Trevor, Ralph Bellamy) (Fox) Hero, navy officer, assigned to secret service duty, is required to make love to female spy. His wife suffers near heart-break and suspicion of triangle affair. Happy ending. Plot too obvious for much value but acting good. 2-3-36
(A) Perhaps (Y) Little value (C) Little interest

Nevada (Buster Crabbe, Kathleen Burke) (Para.) Hero, suspect because of his rather shady record, finally wins ranch-owner's confidence, saves them from cattle-rustlers and wins the girl. Usual shooting, hard riding and fine scenery. Harmless thriller with very ordinary acting. 1-14-36
(A) Mediocre (Y) Fair (C) Fair

Next Time We Love (Margaret Sullavan) (Univ) Wistful, human, at times poignant story of loyal young love suffering from force of circumstances. Fine-grained, restrained, convincing portrayal of three intelligent humans deeply in love. Flaws minor beside merits. Sullavan notably fine. 2-3-36
(A) **Excellent** (Y) **Very good** (C) Beyond them

A Night at the Opera (Marx Brothers) (MGM) Crass, crazy slapstick built on ghastly burlesque of opera. Vacuous hilarity, low comedy without wit, more ridiculous than funny. The Marx still think that raucousness, boorishness, vulgarity and absurdity make "comedy." Abundant guffaws for guffaw-addicts. 1-21-36
(A) Dep. on taste (Y-C) Decidedly not the best

The Perfect Gentleman (Frank Morgan) (MGM) Whimsy and burlesque, in quite "English" style, with Morgan reveling in role of ne'er-do-well father of young English churchman, and committing his faux pas always like a gentleman. Exaggerated, improbable, but amiably amusing character sketch. 2-3-36
(A) Rather amusing (Y) **Amusing** (C) Fair

Personal Maid's Secret (Ruth Donnelley, Anita Louise) (Warner) Deft, breezy character comedy, pleasantly entertaining, smoothly told and acted. Old theme—mother surrenders daughter to wealthy home "for her good"—but reveals herself to give danger signal. Girl is playing around casually with married man. 1-14-36
(A) Rather good (Y) Not the best (C) No

Riff-Raff (Jean Harlow, Spencer Tracy) (MGM) Tough, squalid waterfront life cheaply theatricalized with crude characters, benighted English and maudlin sentiment. Blatant hero's brazen conceit, and heroine's raucous commonness, get monotonous and even painful. Title perfect. 1-28-36
(A) Cheap (Y) Unwholesome (C) No

Seven Keys to Baldpate (Gene Raymond, M. Callahan) (RKO) Disappointing screening of famous old stage-play about author retiring to remote mountain inn to write play, and becoming involved in mysterious and exciting happenings. Undistinguished acting, without sparkle, and changed denouement dull. Lacks original "punch". 1-7-36
(A) Disappointing (Y) Prob. gd. (C) Prob. gd.

Stars Over Broadway (Pat O'Brien, James Melton, Jean Muir) (Warner) Musical play, too long, about misdirected ambition of manager and protege, rising from Tin-Pan-Alley to radio prosperity and shipwreck. Eyes opened at last, they rise higher. Comedy incessant but feeble. Melton good. 1-28-36
(A) Thin (Y) Fair (C) Little interest

Strike Me Pink (Eddie Cantor) (UA) Fast, hilarious, non-vulgar farce with typical Cantor gag-and-pantomime, and crazy nerve-wracking "chase" for climax. Labored absurdities, would-be music, doggerel dialog. Excellent for those who like artificial concoction of non-intelligent comedy. 1-28-36
(A) Dep. on taste (Y) **Gd. of kd.** (C) Unless too exc.

Suicide Squad (Norman Foster) (Puritan) Well-intentioned attempt to glorify heroism of a fire-fighting system's Rescue Squad, used for most dangerous assignments. But stupid story, crude direction, mediocre acting and dull dialog make the total result painfully amateurish. 1-21-36
(A) Worthless (Y) Poor (C) No

Spanish Cape Mystery (Helen Twelvetrees, Donald Cook) (Republic) Another wise-cracking detective breezes through series of kidnappings and inheritance murders in lonely, sea-girt mansion. Suspicion carefully turned on everyone in succession, until hero solves all and wins girl (hence, romantic interest). 1-7-36
(A) Mediocre (Y) Perhaps (C) No

Sweet Surrender (Frank Parker, Tamara) (Univ.) Meaningless conglomeration of radio broadcasting, transatlantic voyage on Normandie, mistaken identity, fostered and further complicated by pair of crooks, peace propaganda, and Paris wind-up. Parker in usual voice, but all the acting far below par. 1-14-36
(A) Waste of time (Y) Poor (C) No

Tale of Two Cities (Ronald Colman and fine cast) (MGM) Notable filming of major action of Dickens novel against vivid, lurid background. Temper and times of French Revolution made unforgettable, with human drama finely emphasized. Too melodramatic for some, but excellences make it outstanding. 1-28-36
(A-Y) **Excellent** (C) Gd. but exceed. str. in spots

Two in the Dark (Margot Grahame, Walter Abel) (RKO) Excellent mystery story, intelligently written, deftly played, combining keen character interest with suspenseful, impenetrable plot. Comedy and thrill, fast tempo and suspense, nicely blended, without resort to hokum. Skillful entertainment. 1-28-36
(A-Y) **Excellent** (C) Perhaps too involved to int.

Whipsaw (Myrna Loy, Spencer Tracy) (MGM) Intensely interesting and clever story of crooked heroine caught between jewel thieves and a detective. Situations more plausible, direction more competent, ending more convincing than usual in such pictures. Humor, pathos, well-managed suspense make real entertainment. 1-7-36
(A) **Fine of kd.** (Y) **Fine thriller** (C) Not for them

The Church Field

Conducted by MARY BEATTIE BRADY
Director, Harmon Foundation, New York City

A Young People's Church With Motion Pictures

THE VALUE of the motion picture projector as the visual part of a church program has been ably illustrated by the work of Rev. Robert Y. Johnson, Pastor of the Elm Street Congregational Church, Southbridge, Massachusetts.

During 1935, at his former charge at Lynn, Massachusetts, Mr. Johnson organized a Young People's church for children between the ages of nine and sixteen. It met for an hour on Sunday evening, and the service was built around a motion picture. About twenty minutes of the hour was devoted to worship, singing and a brief talk by the Pastor. The children themselves read the scripture, offered the prayer, read the Responsive Readings, and announced the hymns. The boys took turns operating the projector.

The service was held in the main auditorium. Before the screen the cross and an open Bible were placed. Special music was rendered by a junior choir. The theme for these services concerned world friendship. The subject for the year was a Friendship Tour around the world. The program included the following subjects:

Girdling the Globe in the Graf Zeppelin
Men in the Making; A Boy Scout Troop Visits Washington, D. C.
Arizona and the Grand Canyon of Yellowstone.
Cruising to Alaska.
Inland Sea: The Land and People of Japan.
China's Home Life and How China Makes a Living.
China's Children. Mr. Chang Takes a Chance (Medical Missions)
The Word of God in India.
The Night Before Christmas (Christmas Program)
Forest People of Central Africa.
Medical Missions in Africa.
Through the Lands of Italy, Hungary, the Danube and Rumania.
Children of the Balkans.
A Vintager's Festival in Germany.
Peasant Wedding in Hessan.
Winter Sports in Switzerland.
Apple Blossom Time in Normandy.
Little Dutch Tulip Girl.
A Tour of Sweden.
Wee Scotch Piper.
A Tour Through Brazil.
Head Hunters of Ecuador.
A Visit to Porto Rico.
The Birds of Bonaventure (Famous Canadian Bird Sanctuary)
The Land of Evangeline, Nova Scotia.
Where Winter Sport is King (Picturesque Quebec)
Leaves from a Ranger's Notebook (Canadian Rockies)
Home Again: A Visit to the World's Fair in Chicago.

In describing the details of his services, Mr. Johnson emphasizes that he began his work because of his conviction that Christian Education must stress more and more training in the art of worship. He says:

"It is also my belief that the communication of religious truth must be made vivid and interesting and that it must deal with life in all its aspects. At first there was some doubt in my mind as to whether worship in the traditional sense, and visual education in the modern sense, would mix. Experience has shown me, however, that my doubt arose from a fear of novelty rather than from psychological actualities. Of course when one is dealing with a group of normal children he does not look for the perfect decorum of the trained churchman. For example, one must not allow his religious sensibilities to be shocked by an occasional burst of laughter during the picture, and one must put away forever, the idea that sacredness is equivalent to solemnity. Our Young People's church service is somewhat more relaxed than the more formal morning service, but it is not therefore lacking in reverence and reality. Indeed, I sometimes feel that these services have more reality because children have a way of being disarmingly sincere."

The first program which Mr. Johnson developed in this series of services, serves as an illustration of the method of conducting the program. The subject was "Girdling the Globe in the Graf Zeppelin".

The service opened with the hymn, "In Christ There Is No East Nor West." This was followed by the historic Collect, beginning "Almighty God Unto Whom All Hearts are Open." As Mr. Johnson expressed it, "Children love to repeat this rythmic prayer. Whether they understand it or not, they seem to get the feel of its mood and it sets the tone of the remaining part of the service."

After this beginning, the film, "Girdling the Globe in the Graf Zeppelin" was introduced with the following prologue:

"This year we are going on an airplane trip around the world. Since few of us have enough money to really pack our suitcases and go, we are making the tour by means of a motion picture. We are fortunate to have this wonderful machine which can bring the world before our eyes on this screen. Tonight we are going to take a birdseye view of the world from the giant aircraft, the Graf Zeppelin. It flew, as you know, 17,000 miles around the world: from America across the Atlantic to Germany; from there over the

wilds of Siberia to Japan and from Japan to California and back to New York."

Following this the lights were put out and the picture was shown. The film depicted various aspects of the flight and included some magnificent panaramas of great landscapes and cities. It was well balanced with incidents of human interest, such as the Chef cooking aboard the ship.

After the picture was finished the 104th Psalm was read:

> "O Lord, my God, Thou art very great; Thou art clothed with honor and majesty.
> Who coverest Thyself with light as with a garment;
> Who stretchest out the heavens like a curtain:
> Who layeth the beams of his chamber in the waters: Who maketh the clouds His chariot: Who walketh upon the wings of the wind.
> Who laid the foundations of the earth, that it should not be removed forever.
> He sendeth the springs into the valleys, which run among the hills.
> "They give drink to every beast of the field; the wild asses quench their thirst.
> He causeth the grass to grow for the cattle, and the herb for the service of man: that he may bring forth food out of the earth.
> He appointed the moon for seasons: the sun knoweth His going down.
> The sun ariseth; Man goeth forth unto his work unto his labor until the evening; O Lord how manifold are Thy works; in wisdom hast Thou made them all:
> The earth is full of Thy riches."

After the reading of the Scripture, the following short talk was given by the minister:

"Several years ago Charles Lindbergh flew to Mexico and South America on what he called a Friendship Tour. There is a cartoonist by the name of Nelson Harding who won a prize for drawing this cartoon which appeared in the Brooklyn Eagle. The picture shows Lindbergh's plane flying over Mexico. On the landscape below is the shadow made by the plane and that shadow is in the form of a Cross. These words are printed on the Cross: Peace on Earth, Good Will toward Men. These words are to be our slogan for the year. We are going to visit many foreign lands to carry peace and good will.

"This is a wonderful world in which you and I live. Last week I went to the Library and borrowed a book on Geography. I found that this earth on which we live is just a small speck of dust which hangs in space. If you think of a large baseball three feet in diameter and let that ball represent the sun then this earth of ours is only about the size of a green pea. The moon is only a pin point.

"Do you know how many people live on the earth? It is impossible to count them all but the best guess is about two billion. All of these people could be packed into a box a half mile square and if that box were dropped into the ocean this world would be without any human life whatever; but things would go on just about the same. The sun would rise and tides come in, the rain would fall and trees and flowers would continue growing as they always have. Nobody knows just how life on this earth began, but the scientists tells us that millions and millions of years ago there were no people on the earth, only animals. Many of these animals were queer looking. Some were weird and huge, so strong that they could pull a tree up by its roots. Some were very small and weak. Then one day a new animal appeared on the earth. He was neither big nor strong as compared with many other animals but as time went on he came to be King of the beasts. Many of the other creatures died off, but Man went on getting more and more powerful, not physically, but mentally.

"By using his brain he made the other animals serve him. He used the horse and ox to bear his burdens and the cow and hog for food. Then he invented tools and finally machines. And now here we are, two billion of us, all living together on this small planet. It is as though we were all fellow passengers on a steamboat riding together toward some distant point. And since we are all one family we want to get acquainted with one another and live together in peace.

"In the evenings ahead you will see many new sights. Mountains and valleys, rivers and plains, harbors and islands, cities and farms; people of all colors with strange customs and dress. God made this world for us to enjoy. It is His gift to us. This is why the men who wrote the Bible praised God in words like these:

> "For the Lord is a great God and a great God above all gods. In His hands are the deep places of the earth; the strength of the hills is His, also; the sea is His and He made it and His hands formed the dry land. O come let us worship and bow down. Let us kneel before the Lord, our Maker."

This talk was followed by a prayer:

> "We thank Thee for the gift of friendship that makes people care for one another, for the power of love that drives out that which is greedy and mean in human hearts. Guide us in our friendship with people of every land and above all, may we make Jesus are best friend. Amen."

Next on the program was the Offertory, during which the Junior Choir sang the well known children's hymn, "For the Beauty of the Earth." The service closed with the hymn, "Fling Out the Banner".

In summing up the value of this type of program, Mr. Johnson says that worship service with the aid of motion pictures has proved its value in terms of growing interest on the part of the children themselves. The attendance steadily increased, during the period in which these programs were given.

Department of Visual Instruction

Conducted by E. C. WAGGONER, Secretary-Treasurer

PROGRAM

for the Winter Meeting at St. Louis of

The Department of Visual Instruction of the National Education Association

Monday to Wednesday
February 24 to 26, 1936

Meeting concurrently with the Department of Superintendence

Department Headquarters
Melbourne Hotel, Grand and Lindell Blvds.

Department Sessions at
St. Louis Educational Museum, 3325 Bell Ave.

Monday, February 24th

12:00 Noon. Opening Luncheon and Registration at Melbourne Hotel.

(Luncheon, $1.00) (Send reservations to Amelia Meissner, Educational Museum) (Taxi to Educational Museum, 7 minutes)

2:00 P. M. to 4:30 P. M. Afternoon Session.

"Controversial Problems in Visual Education"
H. Ambrose Perrin, Superintendent of Public Schools, Joliet, Illinois.

Demonstration Class in History

"Renaissance of the Western Civilization"
Naomi Anderson, Englewood High School, Chicago.

Demonstration Class in Science
Louise Langenohl, Buder School, St. Louis

Demonstration Class in Language

"Teaching Spanish with Visual Aids"
Albert Goodrich, Assistant Principal, Amundsen High School, Chicago

Tour of the St. Louis Educational Museum, showing its notable service to city schools.
Conducted by Miss Amelia Meissner.

Tuesday, February 25th

9:00 A. M. to 11:30 A. M. Morning Session.

"Teaching Safety through Visual Methods"
Herbert J. Stack, Supervisor of Safety Education, Bureau of Safety, Research and Education, New York City.

"Preparing Teachers in the Use of Visual Sensory Aids"
William A. Yeager, School of Education, University of Pittsburgh.

"Visual Aids in Remedial Reading"
Emmett A. Betts, Director of Teacher Education, State Normal School, Oswego, New York.

"The American Film Institute"
Edgar Dale, School of Education, Ohio State University, Columbus, Ohio.

12:00 Noon. Informal Luncheon at Melbourne Hotel.

"Motion Pictures—Not for Theatre"
Arthur Edwin Krows, veteran motion picture producer, author, and recently manager of the New Outlook, New York City.
A brief summary of the author's complete history of the non-theatrical film field, planned for publication in book form during 1936.

2:00 P. M. to 4:30 P. M. Afternoon Session.

"The Jones Rotary System of Instruction"
Arthur O. Baker, Head of Science Department, John Marshall High School, Cleveland, Ohio. Will also treat "New Trends in Science and Experimental Work at John Marshall High School."

"The Sound Film as a Teaching Aid"
Leonard Power, formerly Assistant Superintendent of Schools, Tulsa, Oklahoma, and President of National Platoon School Organization.

"What Next in Visual Instruction?"
F. Dean McClusky, Director Scarborough School, Scarborough-on-Hudson, New York.

Wednesday, February 26th

(No morning session—to permit attendance at the important general session of the Department of Superintendence, at the Municipal Auditorium) (Taxi from Educational Museum, 13 minutes)

2:00 P. M. to 4:30 P. M. Afternoon Session.

Frank N. Freeman, School of Education, The University of Chicago, presiding.

"A Symposium on Sound and Silent Films in Teaching"
Two Chicago-Erpi sound films will be shown, "Volcanoes in Action" and "Sound Waves and their Sources."

Speakers leading the discussion will be J. E. Hansen of the University of Wisconsin. Dolph Lain of the Moline Public Schools, C. F. Hoban Jr. of the Clarion State Teachers College, L. W. Cochran of the University of Iowa, Russell T. Gregg, of the University of Illinois, and others. Free discussion from the floor will be invited.

4:30 P. M. Brief business session.

Film Production in the Educational Field

Conducted by F. W. DAVIS
Department of Photography
Ohio State University, Columbus

ONE OF the major types of educational film is that which shows a continuous process of some sort. The process demonstrated may be any one of a wide variety. The construction and manipulation of a puppet may be shown, for example, as in the picture "Marionettes," produced by the Fine Arts Department at Ohio State University. Or the film may illustrate the steps involved in getting a water supply. Such a study was made by J. Ray Stein of Akron, Ohio, who traced Akron's water supply pictorially from the streams that feed the giant reservoir at Lake Rockwell to the water tap in the home. Other examples of this type of picture focus about studies of human and animal behavior. Clinical diagnosis and treatment and even the development of disease may be presented effectively.

No matter which of these various subjects you are trying to film, certain general principles will apply in the selection and presentation of your material. The subject will, obviously, be one in which the process — the means by which the end is attained—is of first importance. And since the emphasis is laid on the process, the technique illustrated, needless to say, should be a model of its kind.

Whether a typical or rare example should be selected is sometimes a question. There are advantages in both types. The typical case is useful when a large class is studying the technique of a certain performance. The rare example may present an exceptional case that the students might not otherwise have an opportunity to see. In the case of an institution with limited resources, such a film may offer the class the advantage of a trip to some other plant or clinic or laboratory. Or it may serve as a record—of some clinical phenomena or of data gathered in research.

If the subject is skillfully presented, the film will have sufficient continuity so that when it is run off without pause the student will have a well-rounded conception of the entire process illustrated. At the same time it will be sufficiently episodic so it can be shown in sections for purposes of class discussion and analysis.

The photographic technique is also of great importance, as the purpose of the film is defeated if the process is not clearly shown. This point will be discussed later in detail.

I can best illustrate the practical application of these various points by describing the experience of the College of Veterinary Medicine at Ohio State University in making their own 16-mm. films.

The College of Veterinary Medicine has in addition to its regular classroom and laboratory work an animal clinic which at times houses approximately three hundred cases of all descriptions. With the size of the classes constantly increasing, it is not possible for every student to see all the rare and unusual cases that present themselves. Animals are frequently brought in for treatment with ailments that the doctors themselves have seldom observed. It is a decided advantage, therefore, to preserve these cases by visual records, both for use in the classroom and for future reference.

A typical filming might proceed as follows. Let us assume, for instance, that a race horse has developed an unusual form of lameness that threatens to end his days on the track. Before treatment is begun, motion pictures are made of him in action from all angles. He is shown walking, trotting, and running. This initial picture exhibits his condition when brought to the clinic.

The next sequence shows the horse under treatment of one kind or another. As improvement takes place, the horse is successively photographed to record the steps in his recovery. To the student viewing these sections of films, any change in the animal's condition is readily apparent.

Let us suppose, however, that the horse does not respond to simple external treatment and an operation is necessary. This also calls for filming. The operation is performed under powerful artificial illumination and every move of the surgeon and his assistants goes into the record. If the operation is successful and the horse recovers, a final sequence is made showing the horse in action, perfectly sound.

Such a film may be of immense value to young veterinary students. Let us discuss its use in the classroom. After the picture of the horse with its original ailment is shown, a group of seniors is requested to diagnose the case. The subject is fully discussed. The next portions of the film then appear in which the horse receives external treatment. When it is apparent that no improvement has resulted, another "consultation" is held. Finally the operation film is thrown on the screen with the surgeon present to explain the technique; and last come the closing series showing the cured animal.

The advantages of this type of film as a teaching aid are evident. Each student is enabled to see how an unusual case is handled and to observe clearly, at close range, the operation. This latter fact is especi-

(*Concluded on page 62*)

Advice...

again we seek it!

TWENTY-FIVE YEARS AGO we realized the educational opportunities offered by the phonograph. So we asked educators the question: "How can we help you?" The answer was: "Cooperate in developing music appreciation." Out of that question and answer grew the famous music appreciation aids based on our Victor Records. These aids have been widely and steadily used for many years throughout the schools of the country, to the enrichment of the lives of millions of our citizens.

Today, this organization again comes to educators with the same question of twenty-five years ago. But now, instead of one, there are many products on which we seek your counsel. These are:

RCA Photophone 35mm. Sound Film Projectors, for permanent installations, giving results in school auditoriums comparable with the best theatres.

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RCA 35mm. Slide Film Projectors (still pictures with sound-on-disc).

RCA Film Recording Channels (for professional use).

(For none of the above does RCA make films; its activities are confined to making the best possible apparatus for showing films with maximum clarity of picture and sound, and for recording sound.)

RCA Centralized Radio Systems, by which the principal can supply educational radio programs to individual rooms, make announcements, play records, all from a central control.

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Victor Records, with whose educational development you have played such an essential part.

RCA Victor Radio Receivers and Radio-Phonographs.

The application of such aids in education is not yet a definite science. Best results in making it one will be obtained by the closest cooperation between educators and manufacturers.

So again we ask the advice of those who best know the practical problems involved. What are your needs in the Visual Sound Educational field? How can we help you? Will you not assist us in further enriching the lives of growing Americans —as you have helped us in furthering music appreciation through the medium of Victor Records?

Bring your suggestions to our booth at the N. E. A. Convention in St. Louis. Complete RCA Visual Sound equipment will be on display.

Mr. Harry Kapit, Vice-President of Walter O. Gutlohn, Inc., New York, offering RCA Projectors and Educational Film Service on a self-financing basis, will attend the Convention.

EDUCATIONAL DEPARTMENT

RCA MANUFACTURING CO., INC.

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School Department

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Visual Education In The Kindergarten

THE KINDERGARTENS of the country have been challenged. They have met the challenge, and though budgets have been cut as we muddled through the depression the Kindergarten has remained as part of the school system. For society has realized that children with Kindergarten training are in possession of broader vision, clearer concepts and are more alert intellectually.

This contribution could only have been attained by improving instruction and enriching teaching procedure. This has been successfully accomplished, and the most important factor has been the use of visual education.

Visual Education had its birth in the Kindergarten. Froebel wisely made sensory experiences one of the important factors in child training. The excursion where the child is taken out of his normal environment in an attempt to bring him to the realization that he is a link in the great life about him as well as the many and varied objective materials brought by the Kindergartner to the child have long been familiar to us. This method of exposing the child to these sensory experiences has gradually spread throughout the school system and to these have been added other visual aids, particularly the motion picture and the lantern slide.

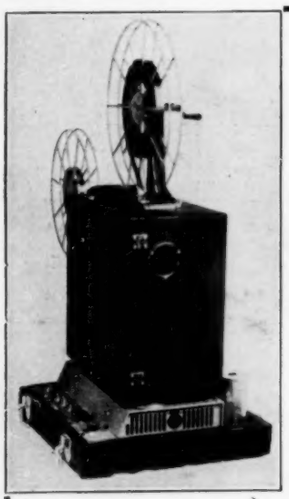
The Kindergarten set the pace. It is not going to lag behind but will continue to keep abreast with modern practices. To accomplish this, it makes use of the most economical method of teaching, economical in the sense that subject matter will be enriched, retention will be greater and the creation of interest will be far beyond our power to measure.

The motion picture has already proved its value in the classroom. It is to be regretted that for the four and five-year-old levels there is very little film material. Here is a field yet unexploited, an opportunity for educative films. The stereopticon, on the other hand, offers a wealth of material in the form of glass slides. The slide is of great value in that large clear pictures can be studied without eyestrain. One teacher has gathered and sorted slides so that they are available in such groups as—

1. Activities of Childhood.
2. Birds.
3. Animals of the Farm.
4. Animals of the Zoo.
5. Transportation.
6. Children of other Lands.

The list readily suggests how slides could vitalize a program. Another Kindergartner has painted slides in such a maner as to best illustrate her story. A group of nursery rhymes flashed on the screen is a never ending source of joy. Birds have been painted and the readiness with which the children identify them after a few showings is sufficient proof of the picture power. The possibilities are endless.

As to method of presentation, that will no doubt vary with the individual teacher. The following suggestions have proved most fruitful. For the Motion Picture, a familiarity with the subject matter before showing should be a requisite, for there should be no interruption through the showing (which is given mainly to clarify the teacher's oral presentation). Another procedure may be used for the lantern slide. It is advisable for the teacher in the early showings to carry on the discussion, explaining and aiding the children to look carefully and thoughtfully at what is before them. Later the child may take over the discussion. Many a shy child under the cover of darkness will go up to the screen with pointer in hand and freely discuss what he sees. One cannot question the contribution of enrichment and the opportunities for oral language that this experience affords. New



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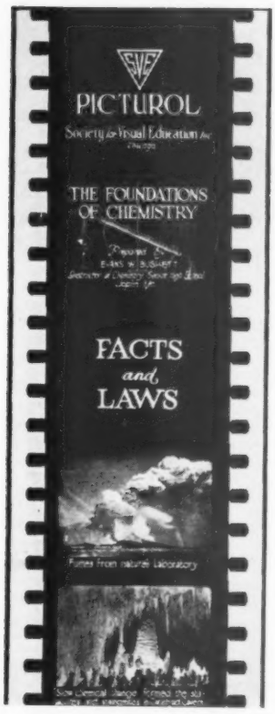

Filmslides save hours of Teachers' Time

Economy - Convenience - Availability Make Filmslides an Ideal Teaching Aid

Economy

Filmslides give exactly the same teaching content as glass slides at a fraction of the cost — they are unbreakable and most inexpensive to ship from place to place. They save teachers' time because your entire lesson is visualized in a single strip thus eliminating time usually spent in assembling and disassembling single slide sets. They save space, as 100 pictures are stored in approximately 1 square inch of space.

Convenience

Filmslides are maintained in permanent libraries in the individual schools or school systems and are ready for immediate use by the teacher. There is no time lost in turning from one picture to the next—no noise—no confusion. The entire set of pictures is in perfect order for the next showing. Filmslides are standard for use on any film stereopticon.

Availability

Thousands of educational pictures are available in Filmslide form, and others are being added at a rapid rate. Many of them visualize exactly the same period of History, for instance, as do certain motion pictures. The daily use of Filmslides therefore and the weekly showing of motion films for summary or review purposes, constitute a perfect complement one to the other. Filmslides of S.V.E. production are known by the Trademark name of "Picturol". In the new combined 1936 FILMSLIDE-PICTUROL Catalog more than 100 new subjects are listed.

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Rapid strides have been made in the production of film stereopticons for projecting Filmslides. S.V.E. PICTUROL PROJECTORS are modern in design and efficient in every respect. Thousands of schools have used S.V.E. equipments for years without the replacement of a single part. The new 1936 PICTUROL PROJECTOR Catalog will give you full information.

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words creep into the vocabulary, speech defects are corrected and imagination enlivened.

A venerable device, but still of great value, is the stereoscope. It excells all mediums in portraying the feeling of solidity, hence realism. Group conversation blossoms as three or four children exchange their thoughts on what they have seen.

It is impossible to leave this subject without a few words of comment on the use of blackboard drawings. How many stories would have gained zest had the teacher with a few simple line drawings illustrated the action of the story. In time the children may be encouraged to present their stories in similar manner. A very interesting result of this was seen in a group of three children covering the blackboard with the story of the pony engine. This provoked much discussion on the part of the illustrators and equally as much criticism and suggestion from their classmates.

The Kintergartner who feels keenly the great responsibility that is placed upon her, will wholeheartedly welcome methods which vitalize and in turn lead to economy in learning. In this way she can prove her intense loyalty toward her profession and her country.

By MARGARET M. BRINE
Cambridge, Mass.

University Projection Course

An eight-weeks' evening course in motion picture projection has been added to the adult education program of the University Extension Division of the Massachusetts State Department of Education. The course, which is the first of its kind to be offered in New England, opened February 4th at the Massachusetts Institute of Technology under the direction of Louis Frey, former head of an independent school for operators. According to Extension Director James A. Moyer, the course has been planned to aid those who have some knowledge of motion picture work and who wish to secure an operator's license.

New York Visual Group Program

Members of the Metropolitan New York Branch of The Department of Visual Instruction of the N. E. A. attended a meeting of the Visual Instruction Section of the New York Society for the Experimental Study of Education, held Friday evening, January 10th, at the School of Commerce, College of the City of New York. Mr. Elias Katz of Teachers College, Columbia University, led the discussion on "Experiments in School Made Movies," illustrated by films produced by Lincoln High School children. The titles of the films shown are H_2O (by Ralph Steiner), *The Fall of the House of Usher* (by Watson and Webber), and *Brothers of Altamira* (by students of Tenth Grade Integrated Course).

Announcement

ENTERTAINMENT 16 M·M EDUCATIONAL INDUSTRIAL

Harry A. Kapit, Vice-President of Walter O. Gutlohn, Inc., will visit the N. E. A. Convention in St. Louis during the week of February 24. He will discuss with school superintendents and directors of visual education a budget plan for recreational, as well as classroom, 16 mm. sound-on-film subjects. Mr. Kapit will make his headquarters at the RCA booth.

The new RCA deferred payment plan gives you both film service and a 16 mm. sound projector on a self-supporting basis.

Educators not attending the Convention may obtain detailed information by mail upon request.

Walter O. Gutlohn, Inc.

35 WEST 45th STREET NEW YORK, N. Y.

New York University Continues Film Course

The second term of the Motion Picture Course at New York University, conducted weekly by Frederic M. Thrasher, Associate Professor of Education, and others, began February 6th with an illustrated lecture on "Motion Pictures in College Education," by Robert A. Kissack, Jr., Director, Visual Instruction, University of Minnesota. Titles of some of the subsequent lectures are:

"Psychiatric Aspects of Motion Pictures," by Dr. A. A. Brill, noted psychiatrist.

"The Motion Picture and Social Hygiene," by Dr. William Snow, Director, American Social Hygiene Association.

"Motion Picture Appreciation and the Schools," by William Lewin, Chairman Motion Picture Committee, Department of Secondary Education, N. E. A.

"The Educational Talking Picture," by V. C. Arnspiger, Erpi Picture Consultants, Inc.

"Industrial Films," by Arthur L. Gale, Editor, Movie Makers.

"Scientific Films and the Role of the Museum in Visual Education," by Dr. Raymond Ditmars, New York Zoological Park, and Grace Fisher Ramsey, American Museum of Natural History.

"Religious Use of Motion Pictures," a conference of religious agencies to demonstrate actual use of pictures.

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NEWS-WEEK PHOTO BY WENDELL MACRAE

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Current Film Releases

Natural Science Series

A splendid series of one-reel educational 35mm sound motion pictures, titled *The Struggle to Live,* is being released by the Van Beuren Corporation through RKO Radio Pictures. Each of the three subjects produced to date is really an intense lesson in natural history given in the greatest detail.

The first subject, titled *Neptune's Mysteries,* deals with such lowly creatures as snails and octopi. A microscopic lens is used to show the snail as a really beautiful and very interesting inhabitant of the sea. Many stories have been told of the terrible octopi, but here the octopus is seen to be a kindly creature ready to defend its young with its very life.

In the second subject, *Hermits of Crab Land,* a short talk is given on the evolution of the crab and then different types are studied in the various stages of growth before reaching the adult stage. Characterestics of the Mantis Shrimp, sand crab and hermit crab are shown.

The third subject, *Beach Masters,* unfolds one of nature's most mystifying phenomena, namely, the yearly migration of seals to the shores of the Mist Islands in the Bering Sea, the only place in the world where such a great assemblage of seals may be witnessed.

Additional subjects are planned for this series, the next one to be on bird life and after that a subject devoted to soldier ants that are found in the tropics.

New Industrial Subjects

Because of the active interest that has been shown in their "Yearly Salary Plan for Employees," Nunn, Bush and Weldon Shoe Company, Milwaukee, have had the story produced in a two-reel motion picture, entitled *52 Pay Checks Each Year,* which is now available to educational groups. Produced entirely from an academic point of view, the film will provoke thoughtful discussion among all students of present day economic problems. Dr. Stewart Scrimshaw, Professor of Economics and Industrial Relations, Marquette University, being thoroughly familiar with the aims and ideals of both management and employees, appears in the film and comments on what has been done.

This production is of particular interest to classes in Sociology and Economics; also to church audiences interested in Social Betterment. Prints are available in both 35mm and 16mm.

* * *

The history of transportation development is graphically portrayed in the 16mm sound-on-film 1000-foot reel, *Farther, Faster, Safer,* recently released by The Pennzoil Company. The story of speed is traced from the Covered Wagon to the Coast-to-Coast air

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6 Bell and Howell Model 57GG, 375-watt	$100.00
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2 Victor Model 10FH, 500-watt	50.00
1 Victor Model 10, 500-watt	75.00
1 Victor Model 20, 750-watt	80.00
2 Victor Model 3, 300-watt, $50; 1 Ampro	80.00
1 Victor Sound-on-film projector, 500-watt	250.00
1 RCA Sound-on-film projector, 500-watt	250.00

Also 30 English and History feature films (16mm.) at $10.00 per reel.

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Willard D. Morgan
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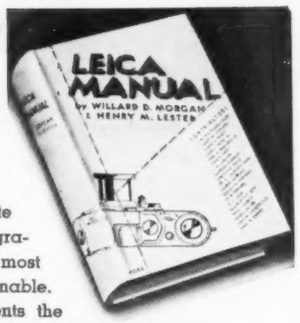

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liners and streamlined trains of today, showing the changes and improvements that have taken place in the automobile, locomotive, engine-driven boat, and airplane.

* * *

The construction, operation and care of the internal-combustion engine is pictured in a newly-revised 2-reel silent film entitled *The Power Within,* prepared under the supervision of the Bureau of Mines, Department of the Interior, in cooperation with one of the country's largest automobile manufacturers. The story opens with various episodes showing the uses of power produced by the internal-combustion engine. Animated drawings explain in detail the name, location and operation of each part of the motor. The latter part of the picture describes the action of the carburetor in atomizing and mixing the fuel with air before it enters the cylinders; improper firing and waste of gasoline due to fouled spark plugs; knocking caused by accumulation of carbon; and the proper use of the choke.

Ethiopia in 16 mm. Film

The first new single-reel 16 mm. motion picture subject on Ethiopia, sound-on-film or silent, is announced as available for sale or rental by the Library Division of the Bell & Howell Company. This timely and vitally interesting film portrays the nature of the country and the intimate daily life of the people. The sound narrative provides an intelligent, fair, and unvarnished presentation of Ethiopian history, population, form of government, economic pecularities, trades, religions, and many other points of interest. It is not a transitory "war" film, although thousands of tribesmen, afoot and on horseback, are caught by the camera, and the problem of providing food for a vast army are drastically portrayed. The photography is by Burton Holmes, world-renowned traveler.

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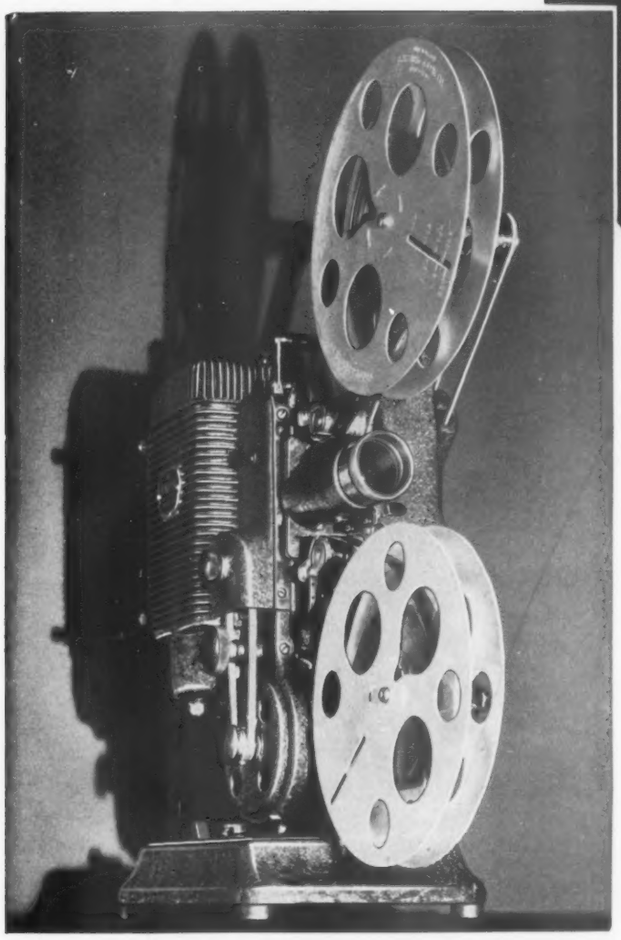

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Ask your dealer for an Ampro demonstration — no obligation. Operate the Ampro projector yourself— prove that with its simplified mechanism you can secure flickerless, professional results easily. The super-illumination added to the other basic features makes Ampro the outstanding projector value. No increase in price. Silent projectors priced from $135, complete with carrying case and all accessories.

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NOW *Underwriters' Laboratories' Approval!*

All Ampro silent 16 mm. projectors have now been approved for listing by the Underwriters' Laboratories. The Underwriters' Laboratories were established and are maintained by the National Board of Fire Underwriters for service and not for profit. This approval of Ampro is an additional safe-guard for you.

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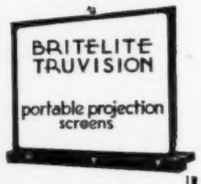

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Film Production in the Educational Field

(*Concluded from page* 52)

ally pertinent when one considers the usual crowding and congestion when a large group attempts to observe a surgeon at work.

Now let us look as some of the technical problems involved in making the film. First the question of light. There exists with many amateur producers a misconception concerning the amount of light necessary for technically good pictures. The popular idea is that with large-diameter lenses and fast films we need only a meager amount of illumination. This is not entirely true. Even with all our modern equipment, such as high-speed lenses, high-speed film emulsions, and modern camera design, we cannot make satisfactory motion pictures without good light in sufficient quantities.

In all our motion-picture camera lenses, there is an aperture control known as a diaphragm, a small circular device for reducing the effective lens surface used. This diaphragm is placed between the front and rear elements of the lens itself. When the aperture is reduced, the lens is, as we say, "stopped down" and becomes smaller in diameter. The light reaching the film is reduced proportionally. Here arises the popular misconception. The common notion is that the size of the lens should be varied according to the strength of light — the more brightly the subject is illumined the more the lens is stopped down and the weaker the light the more the lens is opened by way of compensation.

In many instances it is correct to vary the lens in this way to accommodate the strength of light. But the diaphragm has another use just as important, based on the fact that as the aperture is reduced the image on the film becomes more sharply focused. We have all seen images on the screen which were slightly blurred and indistinct. This fuzziness may be caused by several factors, one of which is the use of too large a lens stop or diaphragm opening. The diaphragm openings may be graduated in figures such as 16, 11, 5.5, 4, 3.5, 2.8, 2, 1.9, and 1.3, the larger figures referring to the smaller apertures and vice versa. By using more illumination and a stop opening of 3.5 or 4.5 rather than a stop of 1.3, 1.5, or 2, with a weak light source, we will always obtain a sharper image on the film. In other words, we should alter the illumination to agree with the stop used, rather than alter the diaphragm to suit the intensity of the light.

How the reduction of the diaphragm opening influences the depth of focus and how these factors all entered into the shooting of the veterinary films will be discussed in the artcle to follow next month. The very important part illumination plays in the artistic angle of motion picture photography will also be considered.

An Integral Part of Modern Teaching

Eastman Classroom Films have proved their worth

IN the years immediately following the first announcement of Eastman Classroom Films, educators in scores of cities and towns put these dynamic visual aids to work in their schools.

Many other communities were eager to follow suit, but were prevented from doing so by economic conditions. They did not, however, forget Eastman Classroom Films. They did not lose sight of the fact that motion pictures have a vital contribution to make to education, and that Eastman Classroom Films were daily proving their worth by making such a contribution.

Now the tide is turning. Many school systems long ago convinced of the value of these films, but obliged to defer purchases, are now acquiring them. Other systems are ordering replacement lots, the original reels having been completely worn out, like much-used books, by years of constant showing. Schools bought almost twice as many films in 1935 as they did in 1934.

Thus, in 1936 . . . more than in any previous year . . . Eastman Classroom Films are an integral part of modern teaching. This is good news for educators, because a substantial increase in the use of teaching films is a significant signal of progress achieved in visual instruction, and a promise of further advances in the future.

You are cordially invited to investigate the merits of the more than 200 Eastman Classroom Films now available. For full information, address Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

Interesting facts about Eastman Classroom Films

1 Nearly 100% increase in number of films bought by schools in 1935 over those bought in 1934.

2 Eastman Classroom Films are used in hundreds of American cities, and in 30 foreign countries.

3 Several large school systems are now replacing their original Eastman Classroom Films, worn by years of steady, successful use.

4 In 1928 there were only 20 Eastman Classroom Films. Today there are over 200, with others in preparation.

Among the Producers

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

Additions to SVE Filmslide Library

The Society for Visual Education is constantly adding new and interesting material to its extensive library of Picturols and filmslides, which includes not only material produced by the Society but also the product of other concerns well known in the visual field. Among the latest educational film sets to be announced by this library is *Nature Study Illustrated,* a set of 35 rolls on Biology, Botany, Nature Study, General Science, and Zoology, compiled by Gayle Pickwell, Ph.D., Professor, Editor and Author. A most timely subject is covered in the complete set on *Aircraft* (30 rolls), arranged and edited by Guy Garrard, Science Instructor and Roy Cross, Aviation Instructor. They are also offering a new set on *Fundamental Chemistry* (10 rolls), edited by Evans W. Buskett, Chemistry Instructor.

While the Society has not undertaken the production of religious films, it has always sponsored all those available and maintains a full library. Their catalog of religious film-slides contains a wealth of illustrative material including every great religious painting, and thousands of pictures giving complete geography of the Holy Land. Many special sets have been compiled to fit the particular instructional needs of various denominations, parochial and Sunday schools. New groups are now available on *Temperance* (6 rolls), *The Crusades, Hymns, Christmas* and *Easter, Episcopal Education* (7 rolls), and *Catholic Films.*

Catalogs of the SVE educational and religious filmslides are available free of charge upon request to the Society for Visual Education, Chicago.

DeVry Welcomes Visitors at N.E.A.

Herman A. DeVry, Inc., have retained two adjoining booths (A-11 and A-12) at the St. Louis meeting of the N.E.A. so that there will be ample room for inspecting the DeVry Line and conferring with DeVry representatives on Visual Education plans. The new 16mm. Sprocket Intermittent Sound Projector will be on display and comparisons made between the new movement and the prevailing claw type movement.

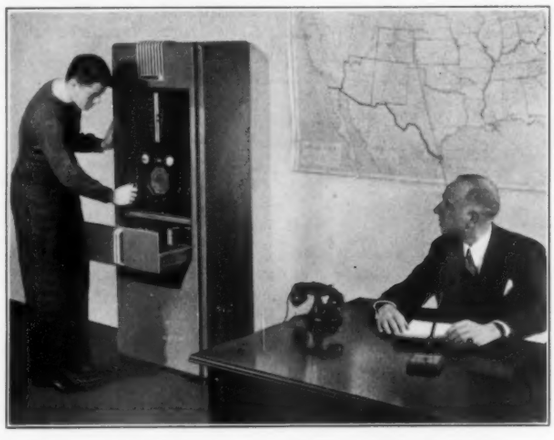
1936 DeVry Annual Conference

The Resolutions Committee of the DeVry Summer School of Visual Education last June voted to change the name to Conference, as being more in keeping with the programs presented. To this designation, the DeVry organization adds the phrase Film Exhibition, as the film showings of industrial and educational subjects have become a very popular feature of the annual gathering—particularly to advertising men and teachers. The tentative dates this year will be June 29 to July 3.

Sound System Offers New Features

A new Program Sound System embodying unique advantages for sizeable school buildings has been introduced by the Western Electric Company. The system has been designed by Bell Telephone Laboratories for distributing programs from microphones, from radio receivers or from phonograph records and is wholly operated from a single cabinet. In the cabinet are centered all controls, the flexible switching arrangements, a radio receiver, an electric phonograph, amplifying equipment and a combination loudspeaker and microphone device.

One feature of the system is that it provides "talk-back" facilities. Sound not only may be sent out for reproduction over distant loudspeakers but the same loudspeakers may in turn be used as microphones for picking up sound which is transmitted back to the central point. This feature offers the school principal



The Sound System in Operation in a School

a means of overhearing in the central office what is happening in any class room.

As an aid in teaching music and the languages, the sound system brings special recordings right to the classroom, as well as providing distribution of radio programs throughout the building. Announcements may be made and fire drills directed from the principal's office. Music may be furnished for gatherings in the auditorium, and the amplifying facilities may be employed to reinforce speakers' voices.

Two variations of the program sound system are available, the first arrangement providing for a single program, and the second for the choice of two simultaneous programs. In the first case, one amplifier and in the second, two are used.

The **DA-LITE CHALLENGER**
is made in several sizes from 30″ x 40″ up to and including 70″ x 94″. Screen surface is beaded unless otherwise specified.

A *Versatile* Helper in Visual Education

In many schools, where visual aids are employed, the Da-Lite Challenger Screen puts in a busy day.

Because of its light weight and compact construction, the Challenger can be moved easily from room to room . . . helping the geography teacher with movies of foreign countries and then going to the botany class to illustrate plant life with slides. Wherever used, the Challenger Screen provides efficient reflection of light, assuring bright, sharply defined movies or stills.

The Challenger has a tripod attached to the case in which the screen is mounted. It can be set up quickly and solves the problem of where to show pictures. The Da-Lite line includes all types of screens for every school requirement. Ask your dealer about Da-Lite Screens or write for full details.

DA-LITE SCREEN CO., INC.
2723 N. Crawford Ave. Chicago, Ill.
Quality Screens for More Than a Quarter Century

DA-LITE SCREENS AND MOVIE ACCESSORIES

TO ALL PROGRESSIVE EDUCATORS:

It is a pleasure to present to you and to invite your support of the following VISUAL EDUCATION CREED:

1) We believe educational films are of the utmost value **in the classroom**, in the hands of the classroom teacher, and should be **selected in advance** for the entire school year.

2) We believe full knowledge of educational films thus to be used should be supplied classroom teachers by the time schools open in September, making thorough preparation possible.

3) We believe, in spite of the unquestioned value of and present day interest in sound films, silent 16 mm. films are better adapted to the teaching process in the classroom,—where the teacher and pupils do the talking.

4) We believe educational films have a place in a school because of their own **intrinsic values**, even if they are not correlated with a set teaching program or text book; they furnish vicarious experience of the highest type.

5) We believe many if not most educational films have independent values in different teaching levels and with different classroom subjects.

6) We believe the time has come when we should stop talking about "the great future of Visual Education", and should realize it is **now** a vital contribution to better teaching in every school.

7) We believe it is possible to supply a year's service in educational films, including a projector, at a rental charge so low that the smallest school can afford the service.

Please read thoughtfully these seven articles of our creed, then write us for sample yearly circuit schedules to see whether the service we have been offering during the past five years and which we shall continue to offer in greater degree and to increasing hundreds of schools, is in direct harmony with this creed.

Within the next few weeks one of our organizers will call to see you with the hope that you will want to have **your** school also included in one of our circuits.

WM. H. DUDLEY VISUAL EDUCATION SERVICE, INC.
736 SO. WABASH AVENUE, CHICAGO, ILL.

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NON-THEATRICAL DEPARTMENT

Universal Pictures Corporation

ROCKEFELLER CENTER NEW YORK, N. Y.

New Distribution Plan for Gutlohn Films

Walter O. Gutlohn, Inc., through its Sales Manager, Harry A. Kapit, makes announcement of a new plan for distribution of its 16 mm. sound-on-film subjects by which they will establish libraries in school districts throughout the country for the convenience of schools in these districts. The development of these local film libraries, under the supervision of school authorities, will enable schools to purchase or rent films at very nominal cost, because of the reduced distribution expense, so that even schools with very limited funds can take advantage of the service. The Gutlohn library contains many educational and recreational films, and there is in preparation a number of new subjects on Nature Study, Literature, Music Appreciation, Natural Science, Industry and Travel.

Revised Victor Directory

The Fifth Revised Edition of the Victor Directory of 16mm Film Sources, Silent and Sound-on-Film, makes its appearance after a publication lapse of approximately two years. Although designated as a revised edition, this new booklet is, in fact, a completely new work. In addition to an increased number of source listings, it includes a new section of 16 pages devoted to helpful information and data. The directory is distributed free of charge to present and prospective owners of 16mm equipment on request. Free distribution is limited to one copy per person. Additional copies will be supplied at fifty cents each.

Export Manager Tours Orient

On his tour through the Orient, Mr. A. E. Meyer, export manager of the International Projector Corporation, emphasized the value of educational films. An interesting account of his visit to Shanghai appears in the *Shanghai Evening Post and Mercury*, together with some of Mr. Meyer's remarks.

"The time is coming when entertainment films will run a very poor second to those for education and propaganda," declared Mr. A. E. Meyer.

After visiting India, where he found great progress in development of a native motion picture industry, Mr. Meyer believes that China still has a long way to go in that field.

In the United States, "pictures are being used for propagandist and educational purposes. And the Chinese government should also make use of them that way," he contended, adding that the Central Government at Nanking was alive to this and had placed an order for 44 portable sound projectors.

"The field of visual education has barely been scratched," remarked Mr. Meyer. "The teaching profession has not yet fully realized that this is an auxiliary rather than a substitute for their work, and can be used to make the lessons easier to assimilate."

The purpose of Mr. Meyer's trip was to visit his company's representatives abroad, and make them familiar with recently improved Simplex projectors.

OPAQUE OBJECTS

WHICH DO YOU USE ?

LANTERN SLIDES

OR BOTH

Balopticons, the favored instruments of visual education, are available in a number of models which answer every still projection need, whether you use lantern slides, opaque objects or both.

Three widely used general purpose models are shown here. Other Balopticons to meet special requirements such as large auditoriums, translucent projection and the use of strip film are available. Suitable accessories can be furnished for all models, thereby greatly increasing their range of usefulness.

Your reference file should contain the B & L Catalog which contains complete information on Balopticons and accessories. Ask for Catalog E-11. Gladly sent on request. Bausch & Lomb Optical Co., 688 St. Paul Street, Rochester, N. Y.

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A Trade Directory for the Visual Field

FILMS

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Eastin 16 mm. Pictures (6)
(Rental Library) Davenport, Ia.

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Co. (1, 4)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 63)

Eastman Kodak Stores, Inc. (6)
1020 Chestnut St., Philadelphia, Pa.

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 4, 5, 6)
250 W. 57th St., New York City
(See advertisement on page 37)

Films Incorporated (5)
500 Fifth Ave., New York City
(See advertisement on page 58)

Garrison Film Distributors (2, 5)
729 Seventh Ave., New York City
(See advertisement on page 62)

Walter O. Gutlohn Inc. (5)
35 W. 45th St., New York City
(See advertisement on page 57)

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 62)

Institutional Cinema Service, Inc. (3, 6)
130 W. 46th St., New York City

The Manse Library (4, 5)
409 McAlphin Ave., Cincinnati, O.
(See advertisement on page 56)

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray Bell Films, Inc. (3, 6)
2269 Ford Rd., St. Paul, Minn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
Rockefeller Center, New York City
(See advertisement on page 66)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

William A. Dudley Visual Education Service (4)
736 S. Wabash Ave., Chicago
(See advertisement on page 65)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Yale University Press Film Service (1, 4)
386 Fourth Ave., New York City
(See advertisement on page 59)

Y.M.C.A. Motion Picture Bureau (3, 6)
347 Madison Ave., New York City
(See advertisement on page 59)

MOTION PICTURE MACHINES and SUPPLIES

The Ampro Corporation (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 61)

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Stores, Inc. (6)
1020 Chestnut St., Philadelphia, Pa.

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 4, 5, 6)
(Western Electric Sound System)
250 W. 57th St., New York City
(See advertisement on page 37)

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 38)

Holmes Projector Co. (3)
1813 Orchard St., Chicago
(See advertisement on page 57)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., New York City
(See advertisement on page 62)

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Screen & Accessories Co. (3, 6)
524 W. 26th St., New York City
(See advertisement on page 62)

RCA Manufacturing Co., Inc. (5)
Camden, N. J.
(See advertisement on page 53)

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (3, 6)
1600 Broadway, New York City

Sunny Schick, National Brokers (3, 6)
407 W. Washington Blvd.
Fort Wayne, Ind.
(See advertisement on page 59)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on pagt 36)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Weber Machine Corp. (2, 5)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 54)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PICTURES

J. Greenwald, Inc.
681 Lexington Ave., New York City

The Photoart House
844 N. Plankinton Ave., Milwaukee, Wis.
(See advertisement on page 60)

POST CARD REPRODUCTIONS

J. Greenwald, Inc.
681 Lexington Ave., New York City

SCREENS

Central Camera Co.
230 S. Wabash Ave., Chicago
(See advertisement on page 56)

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 65)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.

Motion Picture Screen & Accessories Co.
524 W. 26th St., New York City
(See advertisement on page 62)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East
Superior, Wis.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 62)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 34)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 62)

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 55)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 33)

Visual Education Service
470 Stuart St., Boston, Mass.

Visual Sciences
Suffern, New York
(See advertisement on page 60)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago
(See advertisement on page 38)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 34)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 67)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisements on pages 58, 60)

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 55)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 33)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

Continuous insertions under one heading, $1.50 per issue; additional listings under other headings, 75c each.